

.....PLAYS AT THE THEATRES THIS WEEK.....

ACADEMY OF MUSIC.
Monday Night—“Officer 666.”

BIJOU THEATRE.
“The Thief,” all the week.

CITY AUDITORIUM.
Wednesday Night—New York Philharmonic Orchestra.

COLONIAL THEATRE.
Vaudeville.

EMPIRE THEATRE.
Miniature Musical Comedy.

LUBIN THEATRE.
Vaudeville.

THE LITTLE THEATRE.
Pictures.

“Officer 666.”
The play that is scheduled for production at the Academy on Monday night, is another Cohen & Harris success that is attracting more than ordinary attention in the amusement world.

“Officer 666” is a melodramatic farce without any musical trimmings. Its scenes frame a story of a young millionaire who finds that his riches fail to provide him with enough variety in life. In this condition he is suddenly confronted with a proposition that requires the activity of all his wits in the solving. The play is said to be crisp in humor, and to be played with the speed and vim that present its scenes with kaleidoscopic rapidity. “Officer 666” was written by Augustin MacHugh, an author who, up to January 1, 1912, was absolutely unknown in the realm of playwrights. The success that has attended his maiden effort, however, is all the more gratifying in view of the fact that he has evolved an original play with its scenes laid in America, its plot woven around Americans, and its story told in a speedy American way, by an all-American company.

The author has not borrowed from



PAUL ALTHOUSE (tenor).

the German or French, but strange to say, he is credited with having written a farce that is full of pungent wit, smart chatter and electrifying situations that one can laugh at to one's heart's content without being compelled to apologize to one's seat-mate for the exhibition of hilarity. On the contrary, the piece is said to be a clean, healthy farce that tells a coherent story, and which may be recalled without a blush, and it is presented by a capable company of actors.

“The Thief.”
Henri Bernstein, the young Frenchman, who wrote “The Thief,” in which Marion Sherwood will be seen at the Bijou Theatre to-morrow night and the remainder of the week, is one of the few men of the present day who ever had a play admitted to the repertoire of the Comedie Francaise in Paris. He is also the man who made the renowned Mme. Simone famous. He wrote the piece, “Le Detour,” in which she made her professional debut at the Gymnase Theatre in Paris, and the piece made both of them rank high in the theatrical world.

Bernstein took all of his plays from real life, and this, combined with his ability to picture all phases of human nature, has made him one of the greatest dramatists of the present day. In his play “The Thief” he has taken his characters from life and has woven a story about them that is full of dramatic incidents and situations. It is the story of a woman's love, a love so great that she forgets all else and becomes obsessed with a fear that she will lose her husband's love. She becomes criminal that she may make herself a picture in his eyes.

Miss Sherwood is said to be surrounded by a specially selected com-



TINA LERNA.
Secured for May Festival of the Wednesday Club.



CAROLINE WHITE,
to sing at the May Festival of the Wednesday Club.

pany and an elaborate scenic investiture.

New York Philharmonic Orchestra.
The third concert of the New York Philharmonic Orchestra, Richmond series will be held at the City Auditorium on Wednesday, March 12. This is the last appearance of the New York Philharmonic in Richmond, for this season at least.

It is doubtful if any more popular program could have been selected than



MARION SHERWOOD,
in “The Thief,” at the Bijou this week.

that arranged for the concert. As soloist Rudolph Ganz, the distinguished Swiss pianist who is now making a highly successful tour of the United States, will play Liszt's Concerto No. 3 in a major. Ganz ranks among the most eminent exponents of Liszt, and the opportunity to hear him in the interpretation which won him special laurels in Europe will be welcomed.

The symphony selected for this concert is Goldmark's “Rustic Wedding,” a masterpiece of the noted Hungarian composer. Other enjoyable features will be the overture “Benvenuto Cellini” by Berlioz, and Massenet's suite, “Alsatian Scenes,” which rivals Grieg's “Peer Gynt” Suite for rare charm and brilliant instrumentation. Massenet, who fought in the Franco-Prussian War in 1870, composed the suite as a sort of souvenir of Alsace. The opening movement “Sunday Morning” recalls an Alsatian village at the hour of divine service. Then comes “Under the Linden,” a movement of exquisite beauty, containing a duet for cello and clarinet, which will be performed in this concert by Leo Schulz and Le Roy, of the Philharmonic Orchestra. Another movement, “At the Tavern,” suggests a scene of joyous life: bits of military music are heard, and the songs of forest rangers and peasants. A recent Philharmonic performance of Massenet's suite in New York, as interpreted by Josef Stransky, aroused such enthusiasm that the work was repeated by popular request in a later concert.

Musical Lassies at Colonial.

Wilmer, Vincent & Wells have engaged from the best vaudeville circuits the Five Musical Lassies as the main feature of the new bill of high class vaudeville to be offered at the Colonial during the week starting to-morrow. The title indicates Scotch origin, or ancestry, and so will the brilliant costumes worn by the five girls, as beautiful an assortment of the picturesque garb of the kilts as may be seen. With the recent local appearance of Harry Lauder, and W. E. Whitely in this city, the lassies will leave no room to doubt the talents of

the lads and lassies of the Highland country. Their offering is said to provide a brilliant musical melange and a gorgeous scenic spectacle, the musical training of the young ladies being shown in their playing of a large variety of brass and stringed instruments throughout a program that will include a well-selected list of classics and popular compositions.

A talented musical comedy team in the Dohertys, a young man and young woman, will offer another pleasing feature. Theatrical talent and training has demonstrated their conversational gifts, which will be heard in a bright skit, well framed by the introduction of some specially written song numbers.

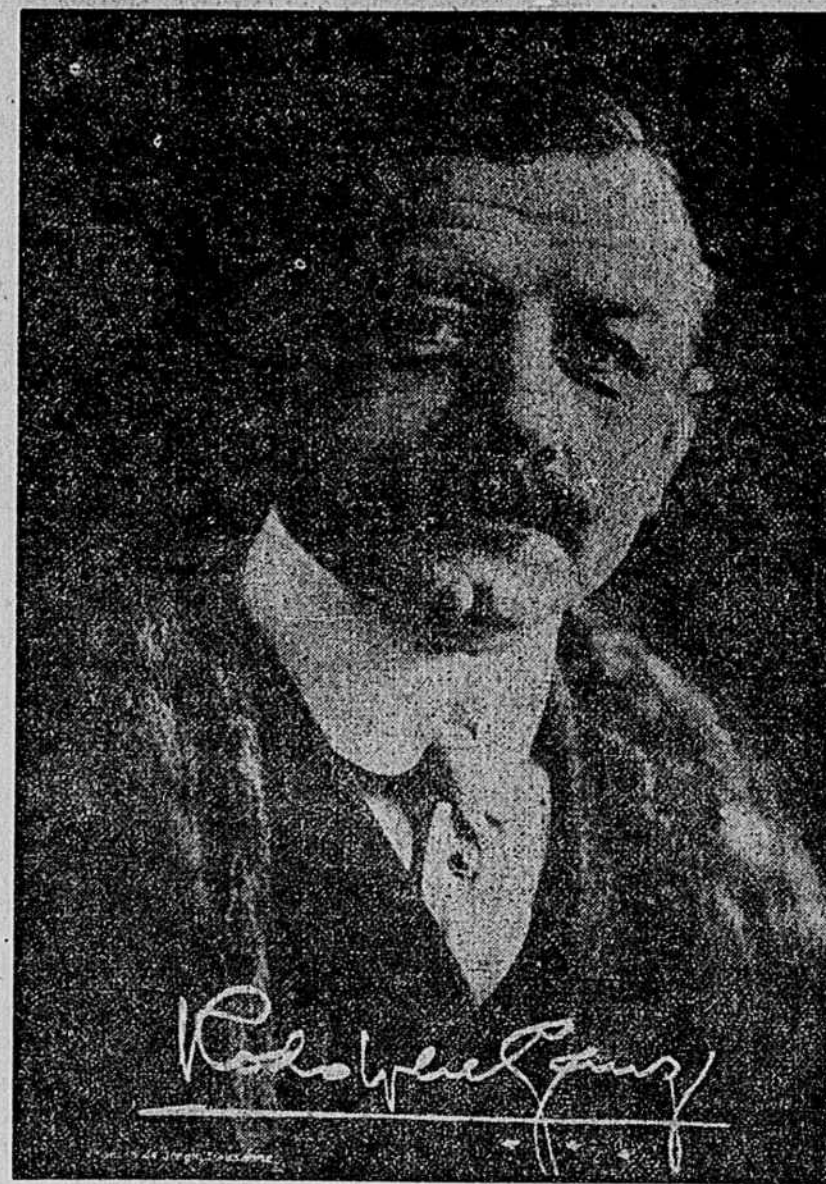
European acrobatic art will be the offering of the Two Georges, really a combination of splendid athletic skill and the pantomime ability of making fun without uttering a word, than which there is no more difficult art attained by one humorously inclined. In the well-established blackface comedy monologist, Harry L. Webb, the new bill will maintain its excellence. The wiles of the comedian in representation of the amusing “darkey” character and given to the telling of original stories and the singing of funny songs and parodies never fails to add strength to a vaudeville bill.

A bounding wire artist, said to be the oldest active wire walker in the world, will round out the vaudeville section in the brisk and clever offering to be made by Elinor Eddy.

Perfect picture plays of the highest type, and with the approval of the National Board of Censorship, will complete the attractive program to be offered three times each day this week, the matinee starting at 3 o'clock and the two night performances taking place at 7:15 and 9 o'clock respectively.

“A Knight for a Day” at Empire.

One of the many musical comedies from the pen of Robert B. Smith, the music for which was written by Raymond Hubbell, will be the tabloid musical comedy offering to hold the boards at the Empire during the week to start to-morrow. “A Knight for a Day” is originally a Chicago success; indeed, it ran for nearly a whole year in that city, and continued its run on Broadway, in New York City, during which the late comedienne, Mabel Hite, was



RUDOLPH GANZ,
Pianist, Soloist, New York Philharmonic concert, City Auditorium, Wednesday, March 12.

ing at 3:30, will complete the afternoon performances, the two night performances starting regularly at 7:30 and 9 o'clock.

ARRAY OF SOLOISTS FOR MAY FESTIVAL

President Corley Announces
Names of Famous Artists Secured by Wednesday Club.

In an interview yesterday, President Corley, of the Wednesday Club, said that plans for the May Festival are rapidly assuming shape. He is now ready to announce for the first time the soloists who have been secured, making, he says, an aggregation which New York and Chicago musical critics pronounce the most brilliant ever offered any musical organization of the country.

“There's Caroline White,” said Mr. Corley, “the operatic sensation of the year. Not only one of the most brilliant singers of the day, but one of the most beautiful. As striking as her photographs are, they fail to do justice to her. They faithfully reproduce the regularity of her features, it is true, but her coloring, the sheen of her dusky hair, the charm of her smile, the personality which reaches over the footlights and makes each of her auditors her personal friend, are things which the camera's lens expresses only inadequately. Taken in connection with her singing, which alone made her famous, she presents one of the most striking and attractive figures on the stage.”

“Alessandro Bonci is conceded to be the greatest living lyric tenor. Bonci's greatest successes in this country have been won on the stages of the Manhattan and Metropolitan Opera Houses, and that he has been declared by the metropolitan critics to be the only living tenor who is able to satisfactorily handle the tenor roles in the old Italian operas, such as “Sonnam-

bula,” “Barber of Seville,” “T. Puritani,” “Don Pasquale” and others in which the belcanto style of singing is absolutely necessary, he has for the present forsaken opera in this country for the concert stage. The May Festival will enable the people of Richmond to enjoy the pleasure of hearing his voice, which is of a velvety and flexible beauty.

“Margaret Keyes, contralto, has made remarkable artistic strides in her profession in the past two seasons. It was two years ago that she was in-



CLARENCE WHITEHILL.

vited to assist Enrico Caruso on a concert tour of the country. Singing on the same platform with Caruso, she held her own in the rendition of standard operatic arias, emerging from her engagement a singer who had genuinely arrived. Few singers have been so fortunate in a natural voice as that of Miss Keyes. It is big, resonant, easily given and always melodious.

“Paul Althouse, tenore robusto, is a soloist of commanding presence. He has a voice of clear limpidity, vibrant



MARGORIE KEYES.

ACADEMY---One Night Only---MONDAY

ANOTHER COHAN & HARRIS
SUCCESS
OFFICER-666
-A-
LAUGH-ROMANCE
OF
QUICK-FIRE ACTION
WITH
PLENTY OF SUSPENSE
THE STORY OF A NEW YORKER
WHO HAS TO PLAY SEVERAL ODD ROLES
SAME GREAT COMPANY AS SEEN IN
NEW YORK & CHICAGO ONE WHOLE YEAR
PRICES: 50c to \$1.50. Curtain rises at 8:20 P. M. Carriage call, 10:45.

ALL THIS
Week **BIJOU** Matinees Tues.,
Thurs. and Sat.

C. S. PRIMROSE

OFFERS

THE GREAT NEW YORK SUCCESS.

“THE THIEF”

By HENRI BERNSTEIN,

WITH

Miss Marion Sherwood

AND A GREAT CAST,

AS PRODUCED FOR ONE YEAR AT THE
LYCEUM THEATRE, NEW YORK CITY.

“A good play for husbands and wives to see.”
—Arthur Brisbane's Editorial in N. Y. Journal.
“Every lover of the drama should see ‘THE THIEF.’”
—Wm. Winter, in the N. Y. Tribune.

WEEK OF MARCH 17TH—“THE WHITE SLAVE.”

LAST RICHMOND APPEARANCE

New York **Philharmonic**
Orchestra
85 Members

Featuring the Eminent Swiss Pianist,

RUDOLPH GANZ

City Auditorium, Wednesday, March 12.

Tickets, 75c to \$2.00 at Walter D. Moses & Co.,
103 East Broad Street.

Matinee daily,
3 P. M.
Night Shows,
7:30 & 9 P. M.
EMPIRE
Week of March 10
Matinees,
5c, 10c, 20c.
Nights,
10c, 20c, 30c.

First Offering of One of the Grandest of
Musical Comedy Successes of Recent Years.

“A KNIGHT FOR A DAY”

With all the Waits and the By-Play Eliminated.

to Provide One of the Best of the Many

Song and Comedy Feasts Enjoyed Here.

20---PEOPLE---20

A company of stars for principal players, a bewildering bevy of beauties in the chorus, and a list of songs that are the newest of the year.

Wonderful Stage Effects
Augmented by lavish scenic equipment, brilliant lighting devices and costumes to delight the eye and rivaling those seen in any \$2.00 production.

HEAR JANET PRIEST SING THE TUNEFUL “I'M MARRIED NOW.”

Always a
Good Show.
Often a
Great Show.
COLONIAL
New
Bill
Sign of Good Shows
Matinees, 10c.
Children, 5c.
Night Prices,
10c & 20c.

From the Land of the Bonnie Brier Bush.

FIVE MUSICAL LASSIES

In a Brilliant Musical Melange and Gorgeous
Scenic Spectacle Brightened by Beautiful
Plaits and Kilt.

The Dohertys

Chatter Comedians and
Clever Singers.

Two Georges

European Acrobatic
Comedy Stars.

ELNINO EDDY PERFECT PICTURE PLAYS HARRY WEBB
THREE PERFORMANCES DAILY—3 P. M., 7:15 and 9 P. M.

and with abundant carrying power. It has remarkable sweetness and range, with power rarely found in a tenor of that quality.

“Clarence Whitehill, the American baritone, is famous in this and other countries as a singer of Wagnerian music drama. He has a full baritone voice, capable of infinite variety of moods and a fine dramatic expression.

“Special interest centres about Miss Bette Beryl Booker, a Richmond girl who is accomplishing wonders in the many cities where she has been heard. “Illustrious names such as those of Helen Stanley, Tina Lerner, and others equally great, complete the ensemble of stars which the Richmond audience will have the good fortune of enjoying.”